

the walls present the appearance of a dazzling *melee* of flowers, fruit, jewels, and rich draperies, indiscriminately but beautifully associated, each work on inspection displays a study and arrangement of colour perfect in itself. The earlier productions are easily distinguishable from their marked care and study. What amazement will the glorious inspiration of "Judith" excite in those who behold it for the first time!—those who hardly glance at the marvellous blots with which his name has of late years been associated, will hardly recognise Etty in it, or in the still more sublime conception of "The Listening Maid," which compartment is to us the most extraordinary of the three. Who of the ancients produced a finer "Mercy interceding for the Vanquished?" wherein the most perfect drawing is combined with scarcely approachable colour. The entreaty so beautifully depicted in the female, the ponderous strength of the victor, and the horror and despair of the vanquished, are too well known to call for remark. This glorious allegory is priceless. "Beniah, one of David's chief captains," allegorical of valour, is another foundation-stone of Etty's "high-piled" fame.

Who, past or present, depicted more in accordance with Homeric text, and yet with more original fancy, "the *Byres* three," an exemplification of "the importance of revisiting *several delights*"—the voluptuous loveliness of the nymphs, whose

"Song is death, and makes destruction pleasant,"

modelled with the grace and truth of a Phidias, and coloured in such a manner as to preclude all possibility of mistaking the author, —the positive grandeur in treatment of the infuriated Ulysses struggling with his soldiers, and the whole of the background. Who, in any case, combined so many of art's highest excellencies with so little to detract? and what further proof is requisite of Etty's greatness than that existing in this masterpiece? One is inclined almost to regret the exhibition of "Joan of Arc" placed in juxtaposition with his noblest triumphs; but considered as a consummation of his desire to paint "three times three" colossal pictures, it is a necessary and interesting appendage.

As evidencing the careful study and perfection present in his earlier compositions, (25) "The Storm," worthy of Michelangelo in feeling, and of Etty in colour (painted in 1831); "Venus and Cupid descending" (32), exquisite beyond expression (painted 1822); (42) "Pandora," another fine specimen, to which the remark that, if "pricked with a pin the flesh will bleed," applies; (44) "The Parting of Hero and Leander," a miracle of moonlight painting (painted 1827); (46) "A Composition from Paradise Lost," the prototype of many a later picture by other hands; (102) "The Choice of Paris;" (104) "Sabrina," exquisitely chaste, and a perfect gem (exhibited 1831); (105) "Cleopatra's Arrival in Cilicia," another perfect work of art (painted in 1821); (112) "Cupid and Psyche descending," radiant with mythological loveliness; and (128) "Britomart redeeming fair Amoret," may be mentioned. They all show how unceasingly industrious and studious he was, and how he gloried in his profession. The elaborate finish, attended with so much success, determines that, to acquire the freedom so conspicuous latterly in all his contributions to art-exhibitions, a devoted attention to every minor detail, attended necessarily by hard work and perseverance in finishing to the utmost, is indispensable.

(39) "Study of a Little Girl," (61) "Portrait of Miss Wallace," and (81) "Preparing for a Fancy Dress Ball," evidence, beyond a doubt, his admiration of the style of Sir Thomas Lawrence, his master.

(14) "Diana and Endymion," the poetic notion of Diana assuming the crescent form is strikingly beautiful, as is the general tone consistent with a moonlight effect.

(22) "Samson betrayed by Delilah" is signalised by many incongruities, but by more excellencies.

(27) "Pluto carrying off Proserpine;" the two principal figures are as fine as anything in the collection. (33) "Waters of Elie;" a beautiful bit of pithos charmingly rendered; exhibited some ten years back at the British Institution. (40) is a powerful bit of colour,

"The Bridge of Sighs," (41) "The Good Samaritan;" a beautiful specimen, abounding in fine points, never excelled in colour. (45) "Phedra and Cymochles"—a bouquet of flowers.

(50) "The Repentant Prodigal's Return to his Father." The expression of the son is exquisitely appropriate, and the painting and colour inimitable; a little bit of still life painting is particularly attractive from its truth and apparent finish.

(60) "The Sea Bather;" a finely coloured half length figure of a female, in the recollection of all, from its being but five years ago in the Royal Academy.

(62) "The Saviour;" wrongly entitled, but a beautiful work of art, remarkably slight in execution.

Every lover of art ought to pay at least one visit to this most interesting exhibition.

BITS FROM BRISTOL.

The Bristol and West of England Architectural Society held their annual meeting on the 21st ultimo, when Mr. Norton read a paper on the Bristol High Cross, of which a *fac-simile* is about to be erected in College-green. It is now at Stourhead, in a miserable state of decay, the cause of which the reader thus explained:—The material used is a very coarse-grained oolite, the ova being large and distinct, and readily absorbing moisture and frost. This, however, was remedied for many centuries by the application of polychromatic colouring, which evidently formed an effectual preservative against the weather. It presents, in its mutilated state, sufficient proof that originally not the figures only, but the entire surface of the stonework, was thus enriched: the figures have best preserved these remains of colouring. The colours used were vermilion, blue, and gold. The gilding may be traced in every part,—on the ribs of groining, &c., &c.; but the vermilion is by far the best preserved, being even now of a rich hue; the blue has faded to a pale gray. The dresses of the figures are usually painted vermilion; mantles, and such portions of dress, blue; borders, and other subsidiary ornamental parts, being relieved with gold. This surface of painting has long fallen to decay, and hangs in loose flakes. Generally one of the above-named colours may be seen in an intermediate coat or stratum.

In addition to this cause of decay (the neglect of repainting the surface), another very fertile one is discoverable in the use of iron cramps; whether these are original, or only placed on the removal, cannot easily be determined; but in many instances the iron has become oxidated and increased in size to such an extent as literally to have and thrust the stones off their beds, and a fissure thus commenced has ended in the disruption and fall of large masses of stonework. Lead is also very generally used, both constructively, between the joints, and as flashings above the canopies, &c., and in the case of the ogive arches, circular bar iron is placed within a circular roll of lead, thus forming a kind of continuous tie or bond. The lead has affected the iron in a very extraordinary manner, and from some chemical cause has completely pulverised it; in other cases the expansion of the iron has burst asunder the lead roll and the stonework in its turn,—a practical lesson we may all profit by.

The exhibition of *The Bristol Academy for the promotion of the Fine Arts* is now open, and consists of 244 works of art. The principal feature of the exhibition is Wilkie's fine picture "Columbus explaining to the Prior of the Convent of La Rabida his plan for the discovery of a new continent." Lucy, Townsend, Herbert Smith, Joy, Branwhite, and others, exhibit pictures which have been seen in London before, and there are several nice landscapes by local artists. Amongst the latter W. West has several, which are very clever, 33, "On the Conway" (figures not so good as the landscape), and 43, "Deep Shade" (something like Cresswick); and there are some good pieces of foliage, by Tucker, 114, "In the New Forest," and 132, "Wood Scene." There is a good likeness of a good antiquary, Mr. Thomas Garrard, ("the Chamberlain") by Curnock, and a painting of the "St. George, at anchor, off Devonport," by Colling-

wood Smith, which has much poetical feeling, and with a little more care, would have been a fine picture. "The Normal College for Wales, to be erected at Swansea," by Fuller and Giggell (231), is Tudor in style, with an octagon tower in centre.

There is an *Art-Union* in connection with the exhibition.

A new church is being built, dedicated to *Sr. Jude*, which promises fairly. It is in the decorated style, and has a tower. The roof, of course, is open.

St. Mark's, Easton, recently finished, is imitation Norman, and has a tower and low flat spire (or rather high stone roof), with grotesque animals creeping down the angles. There is a semi-circular apse, and within, the building is decorated in what seemed to us a somewhat tawdry and flashy manner. We are glad to see a desire abroad to apply colour to the interior decoration of our churches, but it is absolutely necessary, if used, that it be applied artistically and with discretion.

At *St. Simon's*, an early English church (having a north aisle), with open roof, and stalls in chancel, the pulpit and desk are placed at the south-east angle of the nave, so as, very properly, not to obstruct the view of the altar, but a large stove is nevertheless erected in the centre of the chancel arch, and, with a monstrous smoke pipe, sadly disfigures the interior. This and an ugly common street lamp affixed to the outside of the porch, should be sent to the right about. The church has a tower and broach spire, the outline of which is not very elegant. Two or three Independent and Wesleyan Chapels are about to be built in the neighbourhood of Bristol, under the direction of Mr. Austin, of that city.

THE DUNDEE ARCH COMPETITION.

Some of your correspondents may feel relief by knowing that the Dundee Arch affair is now closed. The architect whose design was selected brought three estimates from Glasgow and obtained two in Dundee; and that of a Mr. Harvey, of Hamilton (a village near Glasgow), amounting to 2,173*l.*, is accepted. The estimate seems close to the sum prescribed.—but here's the rub: the stones are to be taken from a quarry in Fifeshire, and are so soft and easily worked, that by using them instead of the Dundee stones a saving of between twenty and thirty per cent. is effected. So that, had the design in the "Enriched Saxon" style (thus the architect designates it) been executed of the stone which the Committee not only specified, but sent the prices of to the competitors, to enable them to make up their estimates, it would have cost above 2,700*l.* In the discussion on the subject it was stated as a reason for the change, that the architect had inspected some of the balustrades in Reform-street, of Loches stone, and found symptoms of decay, which were also already visible in the masonry of the new churches. The churches, curiously enough, are not built of the stone in question at all; and even admitting that Loches stones are ineligible, which is rather startling, why are the Mylnfield stones rejected, the durability of which it would be folly to question while the old tower, after seven centuries, exists in such good preservation? "Expositor" can now proceed, albeit his terms are not greatly relished by some of the competitors here.

M. N.

Competitors will find an advertisement from the committee in our present number. The Chairman, Mr. Neish, informs us, as to the delay complained of, that it "arose from the competitors not complying with the terms stated in the first advertisement, as inserted in *THE BUILDER*. The competitors were 151, and the designs sent in (from England, Ireland, and Scotland) about 300. The one preferred is by Mr. J. T. Rochard, of Glasgow, and is of the Saxon style."

LONDON ANTIQUITIES.—There is a trifling error in my letter addressed to you on the subject of the City antiquities, which, although of no great consequence, and not affecting the question, should be corrected. I intended to say that some of the City documents, alleged to have been sold from the Guildhall, are believed to date as early as the time of Henry IV.—*AMOR VERITATIS*.